

Liberal Arts Seminar 110-01		L. M. Stallbaumer-Beishline, Ph.D.
The Holocaust Through Hollywood's Eyes		
Meeting Room: 135 OSH		Old Science Hall Office: 106
Meeting Times: 11:00-12:15 Tu/Th		OSH Office Phone: 570-389-4979
		Email: Lstallba@bloomu.edu
(1649)	Updated: 23 August 2017	
Office Hours:	Email Etiquette:	
Mondays: 10:00 AM-11:00 AM	<ul style="list-style-type: none"> • always include the topic of your email in the memo line • never send an assignment by email unless specifically instructed to do so • never assume that I read my email more than once a day, or that I will respond immediately when you send a message • to receive a timely response to your questions, you should call or see me during my office hours • the lack of planning on your part does not constitute an emergency on my part 	
Tuesdays: 12:30-2:00 PM		
Wednesdays: 10:00 AM-11:00 AM		
Thursdays: 12:30-2:00 PM		
Happy to schedule appointments outside these times as well; just contact me.		

Learning and teaching is a responsibility shared by the professor and the students.

- ✘ My responsibility as the teacher is to provide expert knowledge, create a stimulating environment in which to learn, identify learning goals and explain how they will be accomplished, and provide timely feedback on your progress as you test your competencies.
- ✘ Your responsibility as the learner is always to be prepared for class, successfully complete reading and writing assignments in a *timely and thoughtful manner*, and to learn, that is to create new pathways in your brain that allows you to recall content and skills and apply those to real life situations years into the future. Learning results from individual endeavor and engagement; it is entirely your responsibility.

Essential Questions Shaping the Teaching & Learning:

To develop your "rules of engagement" for "reading" Holocaust films, consistently revisit these questions with each film that we view in and outside of class:

1. What is the filmmaker's translation of the past and the message/lesson being conveyed? (there could be more than one message, but every has an emotional center or spine)
2. What are the filmmaker's claims to history, and what is the "aura" created around the film by filmmakers, press, and public?
3. What is the films message/lesson (or messages)?
4. What are "the potential consequences of seeing history through [Hollywood's] lens"?¹
5. How does the medium of film (celluloid or digital) impose limits and create opportunities to tell a story or address issues compared to primary sources or written histories?
6. "Have the characters been *unnecessarily* simplified or modernized?"²
7. Has the compression of events or condensed timeline *significantly* altered the results of the events? Was it necessary?

¹ Guy Westwell, "Critical Approaches to the History Film – A Field in Search of a Method," *Rethinking History* 11, no. 4 (December 2007): 585.

² O'Connor, 1207.

8. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"³

Student Learning Outcome	What the professor does:	What the student does:
Develop "rules of engagement" (i.e. your criteria) for watching historical films about the Holocaust to improve media literacy skills	<ul style="list-style-type: none"> • Introduces essential vocabulary to improve analysis; • Create opportunities to practice these skills while watching film; • Assign relevant reading materials; • Promote discussion of reading materials; • Promote discussion of relevant films; • Promote discussion of the essential questions that shape the teaching & learning 	<ul style="list-style-type: none"> • Actively listen to lectures, demonstrations, and discussions; • Actively engage in discussions; • Study reading material on a regular basis; • Actively view films with an open, critical mind; • Engage in active reading; • Complete assignments in a thoughtful, timely manner
Compose written work addressed to different audiences	Guide students in the writing process through individual conferences	<ul style="list-style-type: none"> • Engage in pre-writing; • Seek assistance from the professor and BU W.A.L.E.S. in a timely manner
Critically read, select, and use evidence to formulate and support writing, including argument	Assign stimulating, relevant reading materials and films	<ul style="list-style-type: none"> • Be an actual reader, not a mock reader; • Actively engage in reading text and "reading film"
Access information using effective search strategies and appropriate sources	Provide a list of databases and video tutorials to conduct research	Practice locating film reviews and other relevant readings through BU Databases as instructed
Demonstrate responsible use of source material and its effective integration	<ul style="list-style-type: none"> • Teach students to recognize the difference between authentic and inauthentic paraphrasing and proper citation methods in history • Provide students with feedback to improve the use of evidence to support claims 	<ul style="list-style-type: none"> • Paraphrase authentically; • Conduct research and write with integrity; • Develop and hone writing skills to persuade different audiences for writing assignments.
Normalize help-seeking behaviors and contact with professors in students	Require students to attend meetings and provide a welcoming environment when we meet	<ul style="list-style-type: none"> • Schedule and attend meetings; • take responsibility for their learning

³ John E. O'Connor, "Reflections on the Importance of Film and Television Study for an Understanding of the Past," *American Historical Review* 93, no. 5 (December 1988): 1207.

		<ul style="list-style-type: none"> • meet with professor outside of required times to talk or discuss concerns
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Communication:



All course materials are found in **BOLT** <https://bolt.bloomu.edu>. All written communication is completed through your BU email address so you must access that account routinely. Any alterations to the course syllabus, meeting times, etc will be announced as a news item in BOLT and with a group email @huskies.bloomu.edu. Please ask questions if any instruction is ever unclear. I maintain a web site on learning and teaching history: <http://facstaff.bloomu.edu/lstallba>. I will have the most updated syllabus available on the course webpage along with links to relevant topics plucked out of news headlines or available through websites.



Technology Requirements & Policies



- If you struggle accessing material through one browser, try a different one. (Safari is notoriously unreliable.)
- If you are sent video feedback, I use Screencast.com, and some web browsers will block this content. Know how to change these settings to unblock.
- Be sure you routinely update Java script and internet browsers.
- High-speed internet (no dial up) to stream recorded lecture and view movies. Be aware that wireless connections can be slower.
- You need to know how and are able to access all course materials from BOLT.
- Some course materials are Flash or pdf and not supported by some Apple products (your problem not mine).
- Use Microsoft Word to upload all written work to BOLT or to me (i.e. file extension is a .doc or .docx) or use odt. Failure to upload a word document that I can open with odt or .doc or .docx will result in withholding your grade for that item.



Mobile Technology Policy

Put your cell phone in silent mode upon beginning class and keep it in your pocket, purse or school bag or place face down on your desk. By the way, leaving class to answer a cell phone call or to text a message is an equally inappropriate use of class time. You are demonstrating an inability to exercise self-control and prioritize. Cut the cords, be independent and avoid addictive behavior! (if you are on-call for your job, you need to make me aware of that.)

Attempting to multi-task is not possible to accomplish successfully; from my perspective, it shows a lack of engagement in the subject matter. In short, it is not conducive to learning.

If you bring a laptop, tablet, etc., please have a G-rated screen saver. You should not access games, check or send emails, tweet, Instagram, check facebook, etc. If I even SUSPECT from your facial features that you are multitasking or not paying attention to the course, I will ask you to never bring it again. Of course, you are permitted to use them for class related activities.

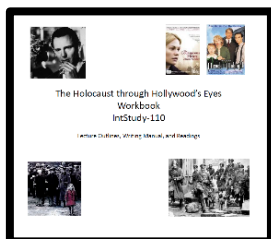
Consequences? You may be asked to leave the class if you are suspected or found to be violating the above policies. You will be asked not to bring your laptop to class or to leave if you are making inappropriate use of your laptop or mobile device.



Required Texts & Readings

Purchase or Rent:

Szpilman, Wladyslaw. *The Pianist*. With extracts from the diary of Wilm Hosenfeld; Foreword by Andrzej Szpilman. Trans. Anthea Bell. New York: Picador, 1999.



Purchase from University Store:

The Holocaust through Hollywood's Eyes Workbook (photocopy packet that includes lecture outlines, Writing and Film Research Manual and readings) Hereafter referred to as **Workbook**



Legal Access to Films

- Some assignments require you to view or complete viewing **movies outside of class**. These films are on reserve at Andruss Library and available through **BOLT → Content → Movies**. (The movies available through BOLT require a good internet connection with powerful streaming.) They are only provided so that you may use them for the course.
- **Viewer suggestion:** video streaming on small laptops, smart phones, etc is becoming quite popular, yet you might want to consider how the device may affect your experience. Some films should just be seen on a big screen especially if that was how they were originally released!

Recorded Lectures for Library Research (in BOLT Content and my website)

- Finding the Library Course Guides and BU Pilot (5 minutes)
- Academic Search Complete (8 minutes)
- Lexis-Nexis (5 minutes)
- ProQuest (7 minutes)
- Historical Abstracts (3 minutes)



Assessment of Student Learning

Blind grading reduces the halo-horn impact, that is prejudging student writing because of class encounters, etc.

Deadlines for all assignments are listed in the Class Calendar below.

Submission of Written Work:

- Submit a hard copy to class; write your name on the **BACK** of the **LAST** page (I want to grade blindly)
- If for some reason you cannot be present to submit a hard copy, please find a way to get your paper to me. I do not look in BOLT for assignments.
- PLUS** upload to BOLT Coursework --> Assignment Submission Folder.

Individual Conferences

(0 to 11 points)

- During the course of the semester, you need to schedule a meeting with me at least three times.
- Signup in BOLT content under "Individual Conferences"; when the sign up becomes available, I will send out an email and post a news item.
- The sign up is a doodle survey; if you have to make a change to your meeting time, just edit. (Do not expect any confirmation email or reminder about the meeting time.)

Goal of meeting #1: I just want to get to know you and find out what's on your plate (15 minutes). (2 points)

Goal of meeting #2: Dr. Goody Memo requires that you build a bibliography of historical sources, that could be used by a teacher to consult or share with students relevant to your film topic. Bring this bibliography to the meeting so we can discuss its strengths and weaknesses (30 minutes). (2 points if you fulfill the preparedness expectation)

Goal of meeting #3: Dr. Goody Memo requires that you build a bibliography of news stories and reviews while your films was under production and after it was released. This is the research that you are conducting in Academic Search Complete, Lexis-Nexis, and ProQuest. You must bring your bibliography and eagerness to discuss strengths and weaknesses (30 minutes) (3 points if you fulfill the preparedness expectation).

Goal of meeting #4: to discuss drafting of Dr. Goody Memo (30 minutes); need to bring a partial draft to earn the full 4 points (otherwise 2 points).

Of course, I encourage you to always come visit me about this course or other academic concerns that you might have. Think of me as an extra advisor. I want you to thrive at university if you want to learn.

Attendance

- **You are expected to attend class but you do not earn points simply for being present.**
- Consult my attendance and deadline policy below.

Discussion and Participation Grade

(0-2 points; total t.b.d.)

- You cannot be a passive learner in this class; you are expected to contribute to the discussions and participate in exercises or group work that we complete in class.
- We will be discussing our interpretation of films and our understanding of assigned readings. Discussion allows students to think through the material with their classmates; the professor serves as a facilitator to keep students on track.
- Questions to guide your readings are found in the Class Calendar and the assignments.

"...knowing how to read something results almost automatically from knowing why we are reading, and without some purpose, reading is an aimless activity." ~ Katherine Gottschalk and Keith Hjortshoj⁴

- Always have hard copies of the discussion material in front of you; be prepared to explain how you arrived at an interpretation or why you are raising questions by making reference to specific documents, page numbers, paragraphs.
 - In order for everyone to benefit from discussion, everyone needs to participate. If you have a serious and legitimate problem with shyness, you should discuss this with me at the beginning of the semester.
 - **Stuff happens option:** we all have bad days, fail to engage or get overwhelmed with work, and cannot prepare adequately. Your lowest discussion grade will be dropped at the end of the semester. If you miss a discussion, this will be the lowest grade dropped. So it is better to attend and be ill-prepared, than not to attend.
 - How is discussion graded? Participation can take the form of responding to questions posed by the professor or your classmates; asking questions to clarify any confusion that you have about the content of the readings, the ideas they generate, and the films that we view; offering your interpretation of questions and the assigned readings.
 - You earn 0-2 points for each day of participation in which we have full class discussions.
 - 2 points: you are expected to contribute routinely (no magic number but I do keep a tally). Your contributions are relevant to the topics; informed by the assigned readings; you demonstrate effective listening skills by responding to classmates, and not dominating the discussion. You support interpretations or questions by referencing the text. You remain engaged throughout.
 - 1.75 points: Minimal but relevant contributions; still informed by the readings.
 - 1 point if you attend but do not contribute though "appear" prepared (judgment call on my part).
 - 0 points if you miss class; sleeping in class, texting, using your laptop or tablet for non-class related things.
- Note:** if you attend and remain alert, but never contribute, the most that you can earn is a D-level grade.

Ticket Out

(2 points each; 8 total points)

- Each time we "read" a film in class, we not only have discussion, but you are asked to complete a "Ticket Out".
- You respond to questions posed and you earn 2 points if you have made a good faith effort to respond to the questions and support with examples from the film.
- The Tickets are collected upon completing the film (sometimes this will occur outside of class).
- These Tickets will be returned to you at the next class meeting. They are intended to refresh your memory about the films.
- Can only be made up if you had an excused, documented absence.
- Films include: *Pianist*, *Defiance*, *Out of the Ashes*, *The Grey Zone*

⁴ Katherine Gottschalk and Keith Hjortshoj, *Elements of Teaching Writing: A Resource for Instructors in all Disciplines* (New York: Bedford/St. Martins, 2003), 124.

In-Class Reading Quiz

(10 points)

Some combination of multiple choice, fill-in-the-blank, short answer, matching.

Testing ability to retrieve content from the following:

- Robert Rosenstone, *History on Film/Film on History* (assigned excerpts)
- Leen Engelen, "Back to the Future < Ahead to the Past. Film and History: A Status Quaestionis"
- Syd Field, "What is a Screenplay?" and "Adaptation"
- Stallbaumer Lecture Notes

Writing to Learn (WTL)

(0-5 points each; total of 10 points)

General Guidelines:

- These are informal writing assignments in which you respond to the questions posed and support with examples from the assigned materials (written text and film when relevant).
- Corroborate response to each question with two examples and do not ignore examples that might undermine your response
- **Informal does not mean slipshod work thrown together at the last minute, nor random thoughts nor stream of consciousness.**
- **Informal means:**
 - Your response to the questions offer interpretations that are supported with evidence from the assigned readings.
 - Do NOT write intros or conclusions; do not get hung up on word choice, segues, or topic sentences.

Know your Audience:

- Your responses should be written so that any intelligent person, possessing a limited understanding of the subject matter, could comprehend. In short, do not assume the reader knows the course, its content or the reading assignment. On another level, understand that the primary reader of your WTLs, me, knows what kind of sources you had at your disposal to support your interpretation.
- This assignment is based on the premise that writing about what you have read is a means of thinking through the material. Often the process of writing generates new thoughts.

Should you cite your sources?

- Any idea not your own, and that is not common knowledge (stated by three or more people; routinely found in textbooks or encyclopedias) should be cited in parenthesis (to maintain informality) so that your work can be retraced. Note: other assignments require footnotes.
- Cite even if you are paraphrasing or summarizing.
- Quotation marks must encase verbatim passages to signal the reader that these are not your words.
- You must authentically paraphrase; do not patch write by changing every third or fifth word.

Details for Format and Submission:

- **No late assignments accepted.**
- Bring a hard copy to class with your name written on the back of the page so that I may **grade blindly**.
- Also, upload a copy to BOLT before class begins that day as a word document (ending in .doc or .docx) or as ODF. Failure to submit to BOLT in the word document

or ODT format will lead to your grade being withheld. Mac/Apple users are responsible for resolving the obstacles created by not using a PC.

- Length: Single Spaced, about 1 page in length, not to exceed 2 pages single-spaced
- Number the questions to organize your responses.
- Font: (Typed, single-spaced, Verdana 10 point font; Calibri 11 point font; or Times New Roman 10 point font.).

WTL 1

Outside of class, I have asked you to view one of these Holocaust-related films:

- *Anne Frank the Whole Story* (2001)
- *Courageous Heart of Irena Sendler*
- *Schindler's List*
- *Miracle at Midnight*

These four films are what you select from to complete your Dr. Goody Memo.

In addition, you should have contemplated Robert Rosenstone's *History on Film/Film on History*, heard my lecture about Working Assumptions about Hollywood and History, and perhaps viewed lecture notes about Historians and Hollywood. (Consult the Writing and Film Research Manual on how to cite film frames.) Having done so, respond to the following prompts:

1. Indicate which film you chose to view and why. Provide essential factual information about the film: film title, director, screenwriter, year of release,
2. Did the film help you feel temporarily what it felt like to "actually liv[e] through events in the past, experiencing ... what others felt ..." (p. 45) Provide at least two examples to illustrate.
3. What were the messages/lessons of the film? Provide examples to support.

WTL 2

The only written documentation that the filmmakers could utilize are what we call the "Wannsee Conference Minutes" which were "edited" by Adolf Eichmann before being disseminated. By the time the meeting had occurred in January 1942, Jews were being systematically killed largely in open air-shootings, but also experimentations with gas. Historians know who attended the meeting and that food and drinks were served, but we can only imagine the dialogue that took place at the table and the variety of side conversations from having studied the meeting minutes, and knowing the biographies of those involved and the larger context of events up to this point in time. In the film, these side conversations are not simply banter, but create context. In creating the props and set location, filmmakers were on more solid ground even filming for several days at the Wannsee mansion, where the meeting occurred. Knowing then that the screenwriter, director, and actors of *Conspiracy* had to imagine and create most of the dialogue and all the interaction, I want you to evaluate how well they did knowing that professional historians would be equally in the dark about the details of that fateful day. (Consult the Writing and Film Research Manual on how to cite film frames.)

1. How well did they do in their translating the meeting minutes on screen?
2. As part of the audience, what did you learn about the origins of the "final solution" from viewing the film?
3. In thinking about "rules of engagement," explain one rule that you are developing and discuss whether or not the film (or a film scene) met your criteria.

WTL Holistic Rubric		(updated 20 January 2017)
5 points	<input type="checkbox"/> Corroborates response with two examples <input type="checkbox"/> Does not ignore examples that might undermine your response <input type="checkbox"/> Responds to all questions evenly and thoughtfully <input type="checkbox"/> Supports with examples from relevant written text or film <input type="checkbox"/> Reader has no difficulty comprehending the substance of ideas, no need to clarify <input type="checkbox"/> Student responses are insightful and creatively thinking about the essential questions shaping the assignments/course and goal of the WTL	
4 points	<input type="checkbox"/> Reader might ask for clarification but not confused <i>per se</i> <input type="checkbox"/> Supports with examples from relevant written text or film, but perhaps not the best examples to illustrate claims <input type="checkbox"/> Corroborates response with two examples but may not fully explain what the examples prove <input type="checkbox"/> Response to all questions but perhaps a bit uneven	
3.5 points	<input type="checkbox"/> Reader might be confused and ask for clarification <input type="checkbox"/> Respond but not even or thoughtful <input type="checkbox"/> Supports with examples from relevant film or text but not explained convincingly or clearly <input type="checkbox"/> Corroboration is weak or unconvincing <input type="checkbox"/> Still not misrepresenting/misinterpreting relevant film or text	
3 points or lower	<input type="checkbox"/> Does not answer each question <input type="checkbox"/> Does not corroborate with examples <input type="checkbox"/> Does not explain examples <input type="checkbox"/> Empty claims <input type="checkbox"/> Response uninformed by relevant text or film <input type="checkbox"/> Misrepresenting/misinterpreting relevant film or text <input type="checkbox"/> Incoherent	Fails to <ul style="list-style-type: none"> <input type="checkbox"/> Cites page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Fails to cite film frames. <input type="checkbox"/> Verbatim language from film or text are placed in quotation marks <input type="checkbox"/> Authentically paraphrases

Memos to Directors

(0-10 points each; total of 20 points)

General Guidelines

- Memos are intended to persuade and inform in a professional tone.
- Memos can be formulated in a number of ways. The guidelines here are adapted from a business memo model and made to work for the assignment requirements. (<https://owl.english.purdue.edu/owl/resource/590/02/>)

Heading Segment:

TO: (reader's names and job title)

FROM: **Leave this blank so I may grade blindly**

DATE:

SUBJECT: (concise and specific statement about content)

Opening Segment

Outlines the nature of the task or problem to be solved

Explains what factors or criteria shaped your recommendations.

Body

Three paragraphs, each one dedicated to identifying and explaining three "scenes" and explains why the recommendations are being made.

Might be labeled with subheadings

Be sure to parenthetically cite page numbers if you quote directly, summarize, or paraphrase.

Quotations for the Screenwriter

This could be incorporated into the body section discussing the three scenes or treated as a separate segment in the memo.

Need to explain why the quotation should be incorporate into the film.

If the quotation is long consider just providing a portion of it on the assumption the reader can look it up.

Be sure to parenthetically cite page numbers.

Summary Segment

A brief statement of the key recommendations.

Here is appropriate to raise any concerns or questions that you might have about making the film.

- Cite page numbers (in parenthesis) when authentically paraphrasing or summarizing and be sure to cite and quote verbatim passages.
- About 1-1 ½ pages, single-spaced; 1-inch margins, Verdana, 10 point font; Calibri, 11 point font; Times New Roman, 10 point font.
- Standard written English.

Memos to Directors #1

- Based upon your reading of the memoir, *The Pianist*, complete this assignment.
- The director Roman Polanski has hired you as the historical consultant to turn Wladyslaw Szpilman's memoir, *The Pianist*, into a film. Your recommendations must include the following:
 - Identify and explain three "**scenes**" within the memoir that you believe **MUST** be in the film and explain why (e.g. are they crucial to maintain accuracy and authenticity, emotionally critical to plot development, etc). (A "**scene**" might be a few pages, the description of an event, a theme that reoccurs, or a chapter from the memoir. Screenwriter's definition: a "specific unit of action"; every scene has a place and time, and if either time or place change, then there is a new scene. Scenes are the fragments that make up the whole.⁵)
 - On the assumption that Szpilman published his memoir, not only to share his experiences with readers, but also to convey messages about what he learned regarding humanity and human nature, identify and explain one lesson that should be a theme in the film. Be sure to explain why you are making the recommendation.
 - To help the screenwriter with the script, identify and record **two** quotations from the memoir that are so memorable or significant that you believe they should be integrated into the script. (These could be incorporated into the recommendations above.) Explain why.
 - Should take the form of a memo persuasive, informative memo addressed to Roman Polanski.

Memos to Directors #2

- Imagine that you have been hired as an intern by Joseph Sargent, director of *Out of the Ashes*, a movie about the true story of Gisella Perl, a Jewish inmate and doctor in Auschwitz. When Perl applied for citizenship in the US, she was investigated for collaborating with Nazi doctors in Auschwitz. In part because Perl performed abortions on Jewish inmates to prevent them from being selected for the gas

⁵ Syd Field, *Screenplay: The Foundations of Screenwriting*, 3rd ed. (New York: Dell, 1994), 132-134.

chambers. Needless to say, the subject matter is filled with moral ambiguity intensified by the abortion debates in the United States. Your job is to help the screenwriter and director make choices about what scenes to include in the movie to help the audience understand Gisella Perl's motivations.

- In preparation, you have read excerpts from Gisella Perl's memoir, *I Was a Doctor in Auschwitz*.
- Identify and explain three "scenes" or themes from Perl's memoir that **MUST** be included in the film to achieve authenticity and accuracy. Explain why you are making these recommendations. (A "scene" might be an incident or event Perl described, a section or chapter of the memoir; a theme may be observations she makes about the humanity of inmates or the perpetrators.)
- To help the screenwriter with the script, identify and record two quotations from the memoir that are so memorable or significant that you believe they should be integrated into the script. Explain why.
- Should take the form of a persuasive, informative memo addressed to Joseph Sargent professional in appearance.

Memos to Directors Rubric

(updated 19 January 2017)

The scenarios and what should be included in the memos may differ between film topics and reading assignments so be sure to look at the requirements for each memo.

<p>8.5-10 points</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Fulfills all parts of the memo assignment. <input type="checkbox"/> Criteria for making recommendations is clearly explained in the opening segment or integrated into the body paragraphs. <input type="checkbox"/> The director, not familiar with the course readings, is able to picture your recommendations. <input type="checkbox"/> You clearly explain WHY you are making recommendations. <input type="checkbox"/> Recommendations do not appear random; they are based upon what YOU have determined is essential as the EXPERT. <input type="checkbox"/> Memorable quotations reveal sound judgement as an EXPERT; you explain why and they are memorable! <input type="checkbox"/> Does not misrepresent the sources. <input type="checkbox"/> Creatively thinking about the readings. <input type="checkbox"/> Articulate and a pleasure to read. <input type="checkbox"/> Sophisticated thinking that recognizes competing priorities of filmmakers and professional historians. 	<ul style="list-style-type: none"> <input type="checkbox"/> paraphrases authentically <input type="checkbox"/> Cites page numbers when summarizing, paraphrasing or quoting <input type="checkbox"/> Professional in appearance; <input type="checkbox"/> clearly articulated in memo form (user-friendly; directors are busy people!); <input type="checkbox"/> verbatim passages are put in quotation marks
<p>7-8.5 points</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Completely fulfills all parts of the Memo assignment. <input type="checkbox"/> The director might get confused and have a couple of follow-up questions. <input type="checkbox"/> Recommendations may appear somewhat random, because <ul style="list-style-type: none"> o not clearly informed by criteria, or o struggles with what is essential to the authors, or o or shows an isolated inability to explain WHY. <input type="checkbox"/> Word choice or flow raises question by the director about how EXPERT you are. 	

6-6.9 points	<input type="checkbox"/> Fulfills all parts of the Memo Assignment, but the director will struggle and ask for a meeting to clarify. <input type="checkbox"/> Struggles with recognizing what is essential to share from the reading(s). <input type="checkbox"/> Recommendations raise questions about whether or not you possess EXPERT knowledge. <input type="checkbox"/> Word choice or flow leaves the director confused.	Fails to: <input type="checkbox"/> paraphrase authentically <input type="checkbox"/> Cite page numbers when summarizing, paraphrasing or quoting <input type="checkbox"/> put verbatim passages in quotation marks <input type="checkbox"/> Lacking in professional appearance <input type="checkbox"/> Lacking clarity
Under 6 points	<input type="checkbox"/> Fails to complete all parts of the memo assignment <input type="checkbox"/> Recommendations are based on watching the film, not the reading. <input type="checkbox"/> Recommendations are random, uninformed by any criteria or expert knowledge. <input type="checkbox"/> Recommendations do not appear informed by all the potential reading assignments. <input type="checkbox"/> Explanations for recommendations are either absent or fail to convince because they are superficial.	

Film Reviews

(0-20 points each; total of 40 points)

General Guidelines for all Film Reviews

- Audience? Readers of the *American Historical Review*. This journal is published by the American Historical Association, the largest organization representing professional historians. The journal editors have solicited your review because of your expertise in studying film (i.e. not necessarily a professional historian like the reading audience).
 - Film Review 1: *The Pianist*
 - Film Review 2: *Defiance*
 - A review should do the following: entice, examine, elucidate, and evaluate given the intended audience's expectations.
 - **Entice:** catch your reader's attention so that s/he will want to read (found in the introductory paragraph).
 - **Examine:** provide sufficient information about the film and the director's goals so the reader has a capsule summary (may be found in the introductory or first body paragraph).
 - **Elucidate:** the audience wants insight about historical accuracies and inaccuracies, so the body of your review should discuss with examples that compare the film and text (makes up the body paragraphs and restated briefly in the concluding paragraph).
 - **Evaluate:** you are being asked to evaluate the film for historical accuracies and inaccuracies in order to recommend it, to recommend it with qualifications, not recommend it, or not recommend it with qualifications. Your opinion is being solicited, and your opinion should be informed by a careful analysis of the film and the memoir. Opinions will vary, what matters is how convincingly you have substantiated your recommendations (integrated into the body paragraphs as you examine and elucidate then restated briefly in the concluding paragraph).
- Professional in appearance and tone.
 Standard written English.
 A title that captures the essence of your review.
 Be creative, but not verbose.

- Avoid misrepresenting the film or written texts.
- Cite page numbers (in parenthesis) when authentically paraphrasing or summarizing and be sure to cite and quote verbatim passages.
- About 3 pages, double-spaced, 1-inch margins, Verdana, 10 point font; Calibri, 11 point font; Times New Roman, 10 point font.

Film Review Rubric (updated 19 January 2017)

Content (does not replace reading the assignment guidelines; read both)	Ready for publication! (A range)	Minor or Major Revisions before publication (B and C)	Major Revisions (D and F Range)
Entices the reader in the first paragraph			
Provides sufficient factual information about the film (and if relevant text that inspired it)			
Recommendations are substantiated by offering specific examples that are illustrative			
Reviews, evaluates, does not report			
Examines the film within the context of the filmmakers' goals (these goals may not be stated but reviewer infers them from the content of the film and additional research)			
Appreciates, though does not have to agree with, professional historians' concerns about historical accuracies/authenticity inauthenticity/inaccuracies and the lack of complexity in film compared to the historical event			
Facilitates the reading audience's decision to watch the movie given their interest in the Holocaust and dedication to professional history			
Focuses on the essential elements of the movie; sorts the valuable information from the trivial			
Avoids misrepresenting or misinterpreting movie or text that inspired			
Appreciates the complexity of the assignment (no film can be historically accurate given the nature of the median, but the filmmakers might achieve authenticity; even if they achieve authenticity, historical inaccuracies may or may not undermine your recommendations)			
Composition Standard Written English	A to B+: Always effective or errors could be chalked up to typos, not a pattern	B and C level work: Causes the reader to struggle or moments of confusion; errors suggests a pattern that writer needs to address	D and F level work: Interferes with clarity and becomes a chore to read
Room to improve: <input type="checkbox"/> limit use of first person <input type="checkbox"/> fix verb tense <input type="checkbox"/> reduce wordiness <input type="checkbox"/> improve word choice (repetitious, inaccurate) <input type="checkbox"/> fix word usage (wo, wordy) <input type="checkbox"/> pronouns with clear antecedents <input type="checkbox"/> fix punct. (commas; semicolon; colon; poss. case) <input type="checkbox"/> follow rules of capitalization <input type="checkbox"/> fix spelling errors <input type="checkbox"/> fix sentence segues <input type="checkbox"/> fix paragraph topic sentences <input type="checkbox"/> fix paragraph transitions <input type="checkbox"/> fix paragraph breaking or organization within paragraphs <input type="checkbox"/> framing quotations <input type="checkbox"/> improve framing of quotations <input type="checkbox"/> italicize book & film titles <input type="checkbox"/> use first and last name on first reference to authors, directors, actors, etc <input type="checkbox"/> refers to authors or filmmakers by their last names to maintain professional tone			
Academic Integrity	<input type="checkbox"/> paraphrases authentically <input type="checkbox"/> cites page numbers when summarizing, paraphrasing or quoting <input type="checkbox"/> verbatim passages from text or film dialogue are put in quotation marks <input type="checkbox"/> cites film frame times that are summarized, described, or dialogue quoted		

Professional Appearance	Clean copy quality suggests student took time to proofread and edit	Take more time to proofread	Did you proofread? Or "one and done"!
Reader experience	Flow between sentences and paragraphs, paragraph topic sentences and transitions stay focus on film recommendations, logical paragraph breaks, coherent, pleasant experience, articulate, creative, not verbose	Reader might struggle a bit with an occasional jump in logic between sentences or paragraphs, get confused because an isolated word or passage lacks clarity, word order or passive voice makes sentences difficult to follow, yet reader will be able to decide if s/he wants to watch the movie	Difficult to follow because goals never clarified, report or describes but does not review, poorly organized, goal of paragraphs unclear, lacks flow, weak vocabulary, punctuation errors that interfere with meaning, cumbersome word order or passive voice makes it a chore to read

"Rules of Engagement" Essay (0-10 points)

Rationale

Why this skill is essential?

In this course, you will be asked to evaluate historical films on the assumption that you are not simply seeking entertainment. What will be your standards or criteria to evaluate historical films? Your criteria are what I am referring to as "rules of engagement," a phrase inspired by Robert Rosenstone.

The challenge in developing your rules of engagement?

- Screenwriters are not required to be historically accurate, they are guided by a professional ethos that vexes some professional historians but perhaps not you.
- Directors and producers must make films that are commercially successful; they are guided by a professional ethos that vexes some professional historians but perhaps not you.
- Film as a medium imposes limits on content that will never meet a professional historian's expectations (accuracy of details, complexity, ambiguity) which does not vex directors and screenwriters who know what film can do.
- Film has the power to stir emotions and arouse interest through visual and aural stimuli.
- "Hollywood" is driven by the imperative to provide redemption and closure, even "happy endings" is problematical when the Holocaust is the subject.
- Developing your "rules" must anticipate the competing priorities of historians and Hollywood.

What to consult:

- Robert Rosenstone,
- Leen Engelen,
- Syd Field, and
- lecture notes.



As you read and make notes, you will develop the language to articulate your "rules" or criteria.

General Guidelines

Audience?

- Your reader is an outsider, who is not familiar with the course. S/he is looking for inspiration from your criteria for watching historically-based movies.

Introductory Paragraph:

- Describes the problem that you will explore

Body Paragraphs:

- Explain your “rules of engagement” making certain that you give attribution within the body to authors who have inspired you.
- Body paragraphs should begin with a topic sentence, and each paragraph should end with a transition or summary statement.
- Consider supporting with examples from historical films that you have seen to illustrate; the examples do not have to be Holocaust films, but might be.

Conclusion:

- Restate your “rules of engagement” and explain why they are essential to pondering Holocaust films

Academic Integrity:

- Authentically paraphrased and summarized
- Cite with footnotes any ideas not your own and verbatim passages that you quote
- Use quotation marks around verbatim passages
- Frame quotations to guide the reader
- If you make specific reference to any films, cite the time stamp of film scenes that you analyze
- Only include a bibliography if you were inspired by sources not cited
- See Writing and Film Research Manual in Workbook

Format:

- Professional in appearance and tone
- Standard written English
- Keep first person to a minimum
- Avoid wordiness and passive voice
- Citation style: Footnotes as outlined by Turabian or Chicago Manual of Style
- No parenthetical or endnote citations (Writing and Film Research Manual in Workbook)
- 1-inch margins
- Page numbers in top right corner
- Fonts: Verdana, 10 point font; Calibri, 11 point font; Times New Roman, 10 point font.
- Length: at least perhaps 4 paragraphs (on the assumption that you will dedicate one paragraph per “rule” and that you have at least two rules.

Submission:

- Bring a hard copy to class (unless instructed otherwise) PLUS upload to BOLT by the deadline indicated in Course Calendar.
- Do NOT write your name in headers, footers, etc. ONLY write your name on the back of the last page so I may grade blindly.

Dr. Goody Memo (0-40 points)

Rationale driving this project:

In the successful completion of this course, students earn two GEPs in Information Literacy and one GEP in Communication. This project takes students through stages to earn these GEPs if you complete it with thoughtfulness and without haste.

When filmmakers select a historical subject, they are offering up an interpretation of the past that claims to be truthful. Leen Engelen notes that filmmakers make claims to truth in their projects through a number of techniques beyond the choice of subject: film title, captions, props, locations, dialogue, cinematography, advertising, and “crediting a historical advisor.” So as we watch a film, we need to develop an awareness of these techniques and their potential, often subliminal, impact on our viewing. What is more, Engelen notes, “Upon release of a film numerous interviews and reviews appear in the press, making claims and shaping expectations.” Indeed, Engelen cautions the reader that the claims to historical truth (i.e. veracity) made by the press may be more influential in shaping audience expectations about the film’s historical accuracy or authenticity, than the film itself.

Keeping Engelen’s observations in mind, we have also been challenged by Robert Rosenstone, L. M. Stallbaumer, and the screenwriter Syd Field to evaluate historical films through the point of view of the limits and possibilities of the medium of film. Rosenstone and Stallbaumer (professional historians) accept that films cannot be historically accurate, but films can achieve authenticity. We also acknowledge that filmmakers invent dialogue, invent dramatic turning points, compress time, even alter events or characters to tell a story and entertain; this kind of invention violates the ethos of professional historians. While Rosenstone and Stallbaumer applaud the ability of filmmakers to help audiences imagine the past, they fault Hollywood when their inventions mislead or misrepresent the essence of the historical experience (Rosenstone refers to this as “false invention”).

The average movie audience usually accepts Hollywood’s interpretation as the truth, and may leave the theater or turn-off the television believing they now understand the past event (“prosthetic memory”). In short, the historical film may be their only exposure to the topic which peeves professional historians, who know that the memories being created for the audience have been simplified. So when historical films are used in classroom settings, how should teachers integrate these into their lesson plans? They need to become aware of the limits and possibilities of using a film in their unit plan, in this case a unit plan on the Holocaust. Teachers should have some knowledge of the historical events to recognize “true and false inventions” (Robert Rosenstone); they should know in what ways filmmakers have made claims to doing history in the production of the film; they should know about the press coverage around the time that the film was released, and develop a critical perspective by knowing the range of reviews to facilitate their choice of films.

Assignment Scenario

You have been contracted by Dr. Ima Goody, a curriculum coordinator at the Lake Wobegon School District, to research and evaluate a Holocaust film’s claims to historical veracity. Dr. Goody wants to know, if her teachers had only time for one film in class, should it be the film you are expert in? The students, 11th and 12th graders, are mature enough for the subject content, but Dr. Goody and her teachers need your guidance. To help Dr. Goody, she needs a memo that addresses the topics listed below, an annotated bibliography of historical sources that her teachers can consult and/or assign to their students, and a bibliography of works consulted and cited. She wants you to consult reliable resources so be sure to locate news stories from subscription databases and locate credible historical sources to help teachers, who are very busy people!

Guidelines

Memo Includes:

Heading Segment:

TO: (reader's names and job title)

FROM: **Leave this blank so I may grade blindly**

DATE:

SUBJECT: (concise and specific statement about content)

Opening Segment

Outlines the nature of the task or problem to be solved

Explains what factors or criteria shaped your recommendations.

Body

- your description and evaluation of the filmmakers' claims to history
- your description and analysis of the film's messages or lessons -- after all the films will be used in classrooms
- your analysis of the "aura" of historical veracity (Leen Engelen) created after the film's release by the press
- describes the range (positive and negative) of professional reviews professional reviews (i.e. professional film critics, historians, film studies scholars) and evaluates fairness of the reviews (from memo writer's informed perspective)
- Use footnotes to cite ideas, paraphrases, summaries, and quotations located in the Writing and Film Research Manual (Workbook)

achieved by viewing and analyzing the film itself

achieved by studying tutorials on conducting research into Academic Search Complete, Lexis-Nexis, and ProQuest and conducting research for news stories and reviews. researching these databases

Summary Segment/Conclusion

Your evaluation of the film addressing whether or not it should be used in the curriculum and why. What are its limits and possibilities of helping students learn about the topic?

Annotate Bibliography of Historical Sources

- Annotated bibliography of sources to consult for the teacher using the film that provides additional historical insight (diaries, letters, memoirs, historical studies, and reference sources such as encyclopedia articles found at USHMM). Your annotation must briefly summarize the content, and why you believe it will be a useful accompaniment to the film. (in some cases, your film may be based on a book, but I am not suggesting that you read or recommend the entire book, but perhaps excerpts).
- At least three sources, but a useful bibliography will have more. [frankly I hate setting a minimum limit, but someone will ask]
- Cited according to the directions located in the Writing and Film Research Manual (workbook)
- Organized alphabetically

Locate through reliable Websites, Historical Abstracts, and other subscription databases (Googling can be a first step, not last or only step)

Bibliography of Works Consulted and Cited

- Listed alphabetically by author's last name
- At least five but more is better [frankly I hate setting a minimum limit, but someone will ask]

- Cited according to directions located in the Writing and Film Research Manual (workbook)

Academic Integrity:

- Authentically paraphrased and summarized
- Cite with **footnotes** any ideas not your own and verbatim passages that you quote
- Use quotation marks around verbatim passages
- Frame quotations to guide the reader
- If applicable, cite the time stamp of film scenes that you analyze
- Consult Writing and Film Research Manual in Workbook

Format:

- Professional in appearance and tone
- Standard written English
- Keep first person to a minimum
- Avoid wordiness and passive voice
- Citation style: Footnotes as outlined in the Writing and Film Research Manual (which adapts Chicago Manual of Style/Turabian)
- No parenthetical or endnote citations
- 1-inch margins
- Single-spaced
- Length [because someone will ask]: perhaps 3-4 pages (not including bibliographies)
- Page numbers in top right
- Fonts: Verdana, 10 point font; Calibri, 11 point font; Times New Roman, 10 point font.

Submission:

- Bring a hard copy to class (unless instructed otherwise) **PLUS** upload to BOLT by the deadline indicated in Course Calendar.
- Do NOT write your name in headers, footers, etc. ONLY write your name on the back of the last page so I may grade blindly.

Dr. Goody Memo Holistic Rubric (Draft, updated 16 May 2017)

<p>Memo Includes</p> <p>Gateway requirement; missing any of these components could result in automatic failure for the assignment</p>	<p>YES:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Heading Segment <input type="checkbox"/> Opening Segment <input type="checkbox"/> Body <input type="checkbox"/> Summary Segment/Conclusion <input type="checkbox"/> Annotated Bibliography of Historical Sources <input type="checkbox"/> Bibliography of Works Consulted and Cited 	<p>NO:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Heading Segment <input type="checkbox"/> Opening Segment <input type="checkbox"/> Body <input type="checkbox"/> Summary Segment/Conclusion <input type="checkbox"/> Annotated Bibliography of Historical Sources <input type="checkbox"/> Bibliography of Works Consulted and Cited
<p>Opening Segment</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Outlines the nature of the task in a tone that is informed, articulate, professional <input type="checkbox"/> criteria shows an appreciation for the rhetorical audience concerns about using a film as part of a Holocaust unit for 11th and 12th graders <input type="checkbox"/> Memo author acknowledges competing priorities of Hollywood and History <input type="checkbox"/> Opening segment offers a thesis that summarizes recommendation to Dr. Goody. <input type="checkbox"/> Provides essential information about the film. 	
<p>Body</p>	<ul style="list-style-type: none"> <input type="checkbox"/> At least two examples are described and evaluated from viewing the film 	

Description and evaluation of filmmakers' claims to history	<input type="checkbox"/> Does not misrepresent the film <input type="checkbox"/> If claims are located in news stories, explained, evaluated and corroborated.
Body Description and analysis of Film's message or lesson	<input type="checkbox"/> Clearly articulates at least one message/lesson that is representative of the film <input type="checkbox"/> Provides examples to illustrate (examples from films and textual discussion of messages/lessons)
Body Description and analysis of the "aura" of historical veracity	<input type="checkbox"/> News stories have been located through subscription databases <input type="checkbox"/> Discussion includes at least three different press stories about the film's release <input type="checkbox"/> Provides examples that illustrate claims to history found within news stories
Body Describes range of film reviews and evaluates fairness	<input type="checkbox"/> Portrays the balance of opinions in revealing important themes or patterns in the reviews (if, of course, a range of opinions exist) <input type="checkbox"/> Evaluates the fairness of the reviews by comparing with the film <input type="checkbox"/> Discusses at least three reviewers claims
Summary Segment/Conclusion	<input type="checkbox"/> Evaluation concludes with a recommendation that restates main points <input type="checkbox"/> Evaluation considers the limits and possibilities of the film to help high school students learn about some aspect of the Holocaust
Annotated Bibliography of Historical Sources	<input type="checkbox"/> Follows guidelines from Writing and Film Research Manual <input type="checkbox"/> Listed alphabetically by last name, first name or first word in title of organization <input type="checkbox"/> Sources are useful, relevant to the subject content <input type="checkbox"/> Annotation helps the teacher ponder if the source will be useful, relevant to goals of using the film <input type="checkbox"/> Citations provide all essential data that enables Dr. Goody or teachers to locate materials <input type="checkbox"/> If there are websites, includes link and date when link was accessed.
Bibliography of Works consulted and Cited	<input type="checkbox"/> All works consulted are cited with the essential information <input type="checkbox"/> Listed alphabetically by last name, first name <input type="checkbox"/> Follows guidelines from Writing and Film Research Manual

Composition & Style

Composition	A to B+	B and C level work	D and F level work
Standard Written English	Always effective or errors could be chalked up to typos, not a pattern	Causes the reader to struggle or moments of confusion; errors suggests a pattern that writer needs to address	Interferes with clarity and becomes a chore to read

Room to improve:

- limit use of first person fix verb tense fix punctuation (commas; semicolon; colon; possessive case)
- improve word choice fix word usage reduce wordiness pronouns with clear antecedents
- fix spelling errors follow rules of capitalization fix sentence segues fix paragraph topic sentences
- improve framing of quotations fix paragraph transitions fix organization within paragraphs
- fix paragraph breaking *italicize* book, film, journal, magazine, newspaper titles
- use first and last name on first reference to authors, directors, actors, etc when known, thereafter last name

Citation of Sources (summarized and paraphrased ideas and verbatim passages must be cited)	<input type="checkbox"/> Uses footnotes when citing <input type="checkbox"/> Verbatim passages are in quotations marks <input type="checkbox"/> Cites film frames <input type="checkbox"/> Authentic paraphrasing <input type="checkbox"/> No detectable plagiarism	<input type="checkbox"/> Fails to cite summarized sources <input type="checkbox"/> Fails to cite but uses quotation marks around verbatim passages <input type="checkbox"/> Fails to cite film frames <input type="checkbox"/> Inauthentic paraphrasing <input type="checkbox"/> Plagiarism
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Professional Appearance	Clean copy quality suggests student took time to proofread and edit	Take more time to proofread	Did you proofread? Or "one and done"!
Reader experience	Flow between sentences and paragraphs, coherent, pleasant experience, articulate, word choice reveals expertise with specialized vocabulary of film and historical studies ("talk the talk, and walk the walk")	Reader might struggle a bit with an occasional jump in logic between sentences or paragraphs, get confused because an isolated word or passage lacks clarity, word order or passive voice makes sentences difficult to follow (evident by questions)	Difficult to follow because goals never clarified, describes but does not evaluate, poorly organized, goal of paragraphs unclear, lacks flow, weak vocabulary, punctuation errors that interfere with meaning, cumbersome word order or passive voice makes it a chore to read; insider recognizes misrepresentation

Through word choice and framing up the problem in different parts of the memo, student appreciates competing ethos of Hollywood and Historians, such as:

- that no film can be historically accurate;
- that film has the ability to shape collective memory;
- that when a film is used in an educational setting, its use by teachers carries a responsibility;
- that film has limits and possibilities to reach audiences in ways that text cannot;
- that when student discusses the film, you get the impression that they understand the subject matter in the film (e.g. use historical terminology correctly).

In Class Cumulative Final Exam
(estimated 0-35 points)

Section I (tentative, 0-10 points): There may be an "objective" portion to test your recall of content in lectures, film terms, and readings.

Section II (5 points): Paragraph length reflection on how your "rules of engagement" with historical films evolved, developed, became more refined.

Essay (20 points)

You are in the Holocaust Museum and looking knowingly at Holocaust films, discussing them with a friend. A stranger approaches you and solicits your advice: "Could you recommend which Holocaust films s/he might want to purchase and watch?" You offer the following advice given the films that you have watched (you must discuss the films that we watched partially or entirely within class) and given what you know about how well Hollywood portrays the Holocaust.

Films that we all watched and you are required to discuss in your recommendation:	Plus the film which you based your Dr. Goody Memo upon
<input type="checkbox"/> <i>Conspiracy</i> <input type="checkbox"/> <i>The Pianist</i> <input type="checkbox"/> <i>Defiance</i> <input type="checkbox"/> <i>Out of the Ashes</i> <input type="checkbox"/> <i>The Grey Zone</i>	<i>Miracle at Midnight</i> <i>Anne Frank: The Whole Story</i> <i>Courageous Heart of Irena Sendler</i> <i>Schindler's List</i>

Points	Grade	Qualities that differentiate criteria assuming student has discussed all required films.
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20-18	A to A-	<ul style="list-style-type: none"> • Uses evaluative language to make recommendations (evident in intro, paragraph topic sentences, conclusion, and in word choice); • suggestions indicate student has developed sophisticated thinking about the Holocaust through Hollywood's Eyes (filmmakers and historians challenges); • provides essential information about the film so the stranger can understand • logically organized • creative • Criteria for evaluation/recommendations are explained • Does not misrepresent films
16-17.9	B+ to B-	<ul style="list-style-type: none"> • Evaluates the film and does not simply describe best or worst parts of film to make recommendation; • evaluation is informed by the course content that pitted historians against Hollywood • provides essential information about the film so the stranger can understand • some imbalance in discussion possible • Logically organized • Criteria for evaluation/recommendations may have to be teased out but shows a consistency • Does not misrepresent films
14-15.9	C+ to C-	<ul style="list-style-type: none"> • Recommendations are based upon the content of the film without placing recommendations within the context of challenges faced by filmmakers or challenges posed by historians • Describing the film accurately, but not necessarily evaluating it to make recommendations to the stranger • Imbalance in discussion • Criteria for evaluation/recommendations lack clarity or consistency in application • Reader is left with isolated questions about the recommendation or film • Word choice suggests student struggles with knowledge of events, people, locations found in film

Grading Scale

Grades are earned and not based on "effort"; the letter grade communicates a level of competency: excellent (A range); above average (B range); average (C range); below average (D range); and unacceptable (F range). Total points are determined at the end of the semester (**163 points are certain** + points for discussion are determined at the end of the semester). A letter grade will be based on the percentage of total points earned. There is no extra credit in this course, but you will have opportunities to earn bonus points.

A Range

A 94-100%

A- 90-93%

B Range

B+ 87-89%

B 84-86%

B- 80-83%

C Range

C+ 77-79%

C 74-76%

C- 70-73%

D Range

D+ 67-69%

D 60-66%

F Range

F 0-59%

Policies



**Integrity, simply defined, is doing what is right even when no one is looking.
Do not make a mockery of individual achievement.
Take pride in your work and respect others' work.**

Academic Integrity Bloomsburg University Policy and Procedures 3512

Copyright 2017 Lisa M. Stallbaumer-Beishline as to this syllabus and all lectures. During this course students are prohibited from selling notes to or being paid for taking notes by any person or commercial firm without the express written permission of the professor teaching this course.

"Academic integrity refers to the adherence to agreed upon moral and ethical principles when engaging in academic or scholarly pursuits. The university's academic integrity is part of an effort to nurture a community where trust, honesty and personal integrity guide all of our dealings with one another. Personal integrity is vital to our pursuit of educating and becoming educated. This student academic integrity policy is only part of, not the entirety of, efforts to foster a community of trust; trust is built first on our actions toward each other. The responsibility to be honest, fair, and forthright with others is a responsibility that each member of the Bloomsburg University community must accept. . . .

"The following types of behaviors are examples of academic dishonesty. This list is not, and cannot be exhaustive. Students who are unsure if an act is academically dishonest have a duty to consult their professor before engaging in the act."

Academic dishonesty includes: cheating, plagiarism, fabrication, misrepresenting circumstances, impersonation, obtaining an unfair advantage, aiding and abetting of academic dishonesty, falsification of records and official documents, and unauthorized access to computerized academic or administrative records or systems. For detailed definitions of these examples of academic dishonesty, consult Bloomsburg University's Academic Integrity Policy (PRP 3512) at http://www.bloomu.edu/policies_procedures/3512

The most common violations of academic integrity in this course will revolve around inauthentic paraphrasing, failing to cite summarized or quoted sources, misrepresenting an absence, submitting written work based on false claims that you have read the material.

Dr. Stallbaumer's Attendance and Assignment Deadlines' Policies

- ✘ Regular classroom attendance is expected.
- ✘ Here is a link to the university's attendance policy: http://www.bloomu.edu/policies_procedures/3506
- ✘ An absence is excused if you have a varsity sports event, religious holy days, military and military reserve activity, illness that is documented by the health center or a doctor, and funerals. You must provide documentation that allows me to verify that your excuse is legitimate.
- ✘ There is no makeup for unexcused absences; examples include court dates, sleeping in, studying for other classes, leaving campus early or arriving late because of ride-sharing, family vacations, even tending to a sick relative, etc. By the way, **falsely representing** why you are absent is a violation of academic integrity.
- ✘ It is the **student's responsibility** to contact the professor to make up work promptly. **Do not wait until the next class meeting.**
- ✘ **Deadlines for written work.** You are required to turn in your assignments on time. The WTLs are not accepted after they have been collected in class. Unless you have an excused absence as defined in the policies above. Late work will only be accepted within 24 hours of the deadline; you must still provide a hard copy (unless instructed otherwise) **PLUS** upload to BOLT Coursework --> Assignment Submission Folder. **You will only receive half credit of the grade that you would have earned for any late work.**
- ✘ **Stuff Happens Option:** Recognizing that stuff happens that could interfere with submitting assignments, you are allowed to use the "stuff happens" excuse once. This provides you with an additional 72 hours beyond the assignment deadline to complete your assignment. You are only allowed to use it on one these three types of assignments: Film Reviews, "Rules of Engagement" Essay, Memos to Directors, or Dr. Goody Memo. **To use your "stuff happens option,"** you need to contact me in

advance of the assignment deadline. (I set up all BOLT Coursework → Assignment Submission Folders to close 72 hours after an assignment deadline to prepare for this contingency.)

- ✘ You should always keep an electronic “mail trail” that indicates you have submitted your assignments to the BOLT Coursework → Assignment Submission Folder.
- ✘ You should always have backup copies of your files and print "hard copies" so you do not lose your work. Do not bring thumb-drives, disks, etc to my office and expect me to print your essays.

Disruptive Student Behavior Policy http://www.bloomu.edu/policies_procedures/3881 is intended to create a learning environment in which all individuals show respect for one another even if they do not see eye-to-eye. This policy represents the bare minimum of expectations. Please explore it to understand your rights and responsibilities.



Need help with study skills and writing?

BU's Writing and Literacy Engagement Studio (WALES) (formerly known as BU Writing Center)

The Writing and Literacy Engagement Studio (WALES), supports students' growth as writers and readers. We enjoy both easing the writing process for all students of every major and also helping students develop strategies to help them read and make sense of course and research material. We are a free resource for undergraduate and graduate students. Our diverse staff of WALES consultants represent a variety of majors and share the common goal of working with students to develop skills and strategies that help them grow as readers and writers.

Students set the agenda for each appointment - whether they're concerned about getting started on a writing project, or about improving clarity, grammar, organization, citations or any other aspect of writing or the English language. Appointments are highly recommended, but walk-ins are welcome

WALES consultants are also available to conduct sessions **online**. Commuting students or any student who wants to work with a consultant but cannot get to one of our locations will be able to reach us online through a link we will provide. Students will be able to speak with consultants and share their documents, usually without having to download any new software. We will be offering workshops and individual tutorials for students who are interested in working with us online.

Modified WALES hours for Fall 2017

- In Bakeless 206, Mon.—Thurs. from 9:00 a.m. to 7:00 p.m. and Fridays from 9:00 a.m. to 4:00 p.m.
- In the Elwell lobby area, WALES hours are Sun.—Thurs. from 7:00 pm to 11:00 pm.
- In Andruss (Schweiker Room), WALES hours are Sun.—Thurs. 7:00 pm to 10:00 pm

You can drop in to Bakeless 206 or request an appointment through email: wales@bloomu.edu. Visit their website (<http://www.bloomu.edu/wales>) for more information.



University Tutorial Services: If you feel you need extra help to improve your academic performance in this or any of your courses, please consider requesting a tutor in University Tutorial Services (UTS). UTS offers peer tutoring at no charge to Bloomsburg University students. The UTS office is located in Warren Student Services Center, Room 13.

Weekly Calendar of Assignments and Readings

If classes are canceled because of road conditions, blimps knocking out power, bad weather, etc., **I will use BOLT and your school email accounts** to announce any changes that must be made to the syllabus. If in doubt, please do not hesitate to contact me.

Class Calendar	
This class calendar and assignments are subject to revision.	
All readings are located in the Workbook with the exception of <i>The Pianist</i>	
Date	Schedule of Readings, Class Meetings, Assignments, Goals
Tue, 29 Aug	Goals: <ul style="list-style-type: none"> ▪ What are the course expectations? ▪ What are student motivations for taking the course? ▪ What is Hollywood's power to shape popular memory?
Between classes do the following	Review syllabus and bring questions to class. View Lecture Notes: Working Assumptions about Hollywood and History
Thu, 31 Aug	Lecture: Working Assumptions about Hollywood and History Discussion: Questions about syllabus? Assignments? Deadlines? Submission?
Between classes do the following	<input type="checkbox"/> Read and make notes: Robert Rosenstone, <i>History on Film/Film on History</i> <input type="checkbox"/> Review lecture notes Working Assumptions about Hollywood and History <input type="checkbox"/> Schedule and make Individual Conference 1
Tue, 5 Sep	Discussion: <ol style="list-style-type: none"> 1. What are potential "rules of engagement" for "reading" historical films? 2. Is dramatic film a "legitimate way of doing history, of historying"? 3. What is the "Hollywood tradition"? 4. What do we learn about filmmaking from Robert Rosenstone?
Between classes do the following	<input type="checkbox"/> View Lecture Notes: Historians and Hollywood: the Clash of Professional Ethos? (in workbook) <input type="checkbox"/> View one of the following Holocaust-related films on your own time. These are located in BOLT → Content → Films

<p>These four films are what you select from to complete your Dr. Goody Memo and Learning</p>	<ul style="list-style-type: none"> • <i>Anne Frank the Whole Story</i> (2001) • <i>Courageous Heart of Irena Sendler</i> • <i>Schindler's List</i> • <i>Miracle at Midnight</i> <p><input type="checkbox"/> Submit hard copy of WTL 1 in class Thursday, 7 September PLUS upload to BOLT Coursework --> by 11:00 AM</p>
Thus, 7 Sep	Lecture: Historians and Hollywood: the Clash of Professional Ethos?
Between classes do the following	<p><input type="checkbox"/> Read and make notes: Leen Engelen, "Back to the Future, Ahead to the Past"</p> <p><input type="checkbox"/> Review lecture notes and readings from previous classes especially Historians and Hollywood: The Clash of Professional Ethos?</p>
Tue, 12 Sep	<p>Discussion:</p> <ol style="list-style-type: none"> 1. In watching historical films, what would Engelen's "rules" be? 2. What are the advantages of watching historical films? 3. How does a social scientist's (e.g. Leen Engelen) approach to film compare to a historian's (Rosenstone, Stallbaumer)?
Between classes do the following	<p><input type="checkbox"/> Read and make notes: Syd Field, <i>Screenplay</i> (excerpts from "Screenplay" and "Adaptation")</p> <p><input type="checkbox"/> Review Rosenstone, Engelen, Field and Stallbaumer lecture notes for In-Class Reading Quiz</p> <p><input type="checkbox"/> Be contemplating/pre-writing "Rules of Engagement" essay.</p>
Thu, 14 Sep	<p>Discussion:</p> <ol style="list-style-type: none"> 1. In learning about the defining features of writing screenplays, what patterns in a film would you expect to find? 2. Given Field's advice on adapting novels, historical events, biographies etc, how will that impact accuracy and authenticity in historical films? 3. We have now studied filmmaking from three disciplinary perspectives, a professional historian, a film studies scholar, and a screenwriter. What "rules of engagement" that will influence your evaluation of historical films? 4. Take In-Class Reading Quiz
<p>Decide which film you are researching for Dr. Goody Memo & Learning Package</p>	<p><input type="checkbox"/> Read and make notes: Göring Memo to Heydrich and Wannsee Conference Minutes Excerpts (first selection in the Readings section of the Workbook)</p> <p><input type="checkbox"/> Read and make notes: Wannsee Conference and the "final solution" (handout)</p> <p><input type="checkbox"/> Begin Composing Rules of Engagement Essay</p>
Tue, 19 Sep	<p>Lecture: Making Movies</p> <ul style="list-style-type: none"> • What questions do you have about the Wannsee Conference? • How would you turn this meeting into a movie? • Contemplate these questions as I lecture on this topic.
Between classes do the following	<p><input type="checkbox"/> Submit hard copy of Rules of Engagement Essay in class Thursday, 21 Sep PLUS upload to BOLT Coursework by 11:00 AM</p>
Thu, 21 Sep	Begin viewing <i>Conspiracy</i> in class

Between classes do the following	<input type="checkbox"/> Finish viewing <i>Conspiracy</i> on your own time (film in BOLT) in order to complete WTL 2 <input type="checkbox"/> Submit hard copy of WTL 2 in class Tuesday, 26 September PLUS upload to BOLT Coursework --> by 11:00 AM <input type="checkbox"/> Read and make notes: Wladyslaw Szpilman, <i>The Pianist</i> , forward and pp. 22-60.
Tue, 26 Sep	Discussion: How did Wladyslaw Szpilman translate his experiences? 1. What are essential events, experiences, or feelings experienced by Szpilman and his family before they were ghettoized? 2. Who are the people in Szpilman's life? 3. What are the limits and possibilities of using memoirs to understand the past?
Between classes do the following	<input type="checkbox"/> Read and make notes: Wladyslaw Szpilman, <i>The Pianist</i> , forward and pp. 1-21, 61-115 <input type="checkbox"/> Schedule and make Individual Conference 2
Thu, 28 Sep	Discussion: How did Wladyslaw Szpilman translate his experiences? 1. How do you imagine the memoir being turned into a movie? 2. If you were the screenwriter, what events and themes would you prioritize?
Between classes do the following	<input type="checkbox"/> Read and make notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 116-222
Tue, 3 Oct	1. Why did Szpilman write his memoir, <i>The Pianist</i> ? 2. What do we learn about his experiences in the Warsaw Ghetto? 3. What is the larger historical context of the Warsaw Ghetto in which Szpilman recalls his life? 4. What do you anticipate are the most essential parts of the memoir that Polanski should put into the movie?
Between classes do the following	<input type="checkbox"/> Submit hard copy of Memos to Director 1 in class Thursday, 5 October PLUS upload to BOLT Coursework --> Assignment Submission Folder by 11:00 AM <input type="checkbox"/> Review lecture and reading notes, and review your Rules of Engagement in anticipation of watching <i>The Pianist</i> directed by Roman Polanski
Thu, 5 Oct	Begin viewing <i>The Pianist</i> with the following questions in mind: 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 3. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 4. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/> Finish viewing <i>The Pianist</i> on your own time <input type="checkbox"/> Begin composing your film review
Tue, 10 Oct	Begin viewing <i>Defiance</i> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed?

Be finding historical sources for Dr. Goody Memo

Be locating and reading news stories, articles, and book reviews in research subscription databases for Dr. Goody Memo.

	<ol style="list-style-type: none"> 2. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 3. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 4. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/> Submit hard copy of Film Review 1 in class Thursday, 9 October PLUS upload to BOLT Coursework --> Assignment Submission Folder by 11:00 AM
Thu, 12 Oct	Finish viewing <i>Defiance</i> <ol style="list-style-type: none"> 1. What is the history of resistance and the Bielksi otriad portrayed in the film? 2. How are the brothers portrayed in comparison to the Jews whom they rescue?
Between classes do the following	<input type="checkbox"/> If we do not finish <i>Defiance</i> in class, finish watching it on your own time. The Film is in BOLT Content. <input type="checkbox"/> Read and make notes: Historical Introduction to <i>Defiance</i> <input type="checkbox"/> Read and make notes: "The Big Hunt" in <i>Defiance</i> (in workbook) <input type="checkbox"/> Schedule and make Individual Conference 3
Tue, 17 Oct	Discussion: How does the portrayal of the Bielksi brothers in the film <i>Defiance</i> , compare to their portrayal in the film? <ol style="list-style-type: none"> 1. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 2. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 3. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/> Read and make notes: on either Women in the Bielski Otriad or Social Relations in the Bielski Otriad <input type="checkbox"/> Schedule and make Individual Conference 3
Thu, 19 Oct	Discussion: How does the portrayal of the Bielksi brothers in the film <i>Defiance</i> , compare to their portrayal in the film? <ol style="list-style-type: none"> 1. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 2. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 3. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/> Be composing Film Review 2
Tue, 24 Oct	Lecture: Heroes and Villains in Holocaust films
Between classes do the following	<input type="checkbox"/> Submit hard copy of Film Review 2 in class Thursday, 26 October PLUS upload to BOLT Coursework --> Assignment Submission Folder by 11:00 AM
Thu, 26 Oct	View and Discuss <i>The Twilight Zone: Death's Head Revisited</i> <ol style="list-style-type: none"> 1. This episode is inspired by historical events but entirely based on fiction. Is this a historical film? Or a work of fiction?

Be locating and reading news stories, articles, and book reviews in research subscription databases for Dr. Goody Memo.

Work on Dr. Goody Memo too

	<p>2. What is the filmmaker's translation of the past and the message/lesson being conveyed? Discuss: How to evaluate claims to history assignment</p>
Between classes do the following	<p><input type="checkbox"/> Read and make notes: Gisella Perl, <i>I was a Doctor at Auschwitz</i> (memoir excerpts)</p> <p><input type="checkbox"/> Submit hard copy of Memos to Director 2 in class Tuesday, 31 October PLUS upload to BOLT Coursework --> Assignment Submission Folder by 11:00 AM</p> <p><input type="checkbox"/> Begin researching the filmmakers (e.g. producer, director, screenwriter, actor) claims to history in creating <i>Out of the Ashes</i></p>
Tue, 31 Oct	<p>Discuss: How does Perl translate her imprisonment at Auschwitz for readers?</p> <p>1. What experiences should be highlighted if you were the screenwriter or director?</p>
Work on Dr. Goody Memo too	
Between classes do the following	<p><input type="checkbox"/> Complete research to evaluate claims to history and the "aura" of historical veracity.</p> <p><input type="checkbox"/> Review Dr. Goody Memo</p>
Thu, 2 Nov	<p>Discuss:</p> <p>1. What do we learn about the goals of the filmmakers for <i>Out of the Ashes</i>?</p> <p>2. What questions do you have about the Dr. Goody Memo & Learning Package?</p>
Between classes do the following	<p><input type="checkbox"/></p>
Tue, 7 Nov	<p>Begin viewing <i>Out of the Ashes</i></p> <p>1. What is the filmmaker's translation of the past and the message/lesson being conveyed?</p> <p>2. "Have the characters been <i>unnecessarily</i> simplified or modernized?"</p> <p>3. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary?</p> <p>4. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"</p>
Work on Dr. Goody Memo too	
Between classes do the following	<p><input type="checkbox"/> Be conducting research on Dr. Goody Memo & Learning Package</p> <p><input type="checkbox"/> Be pondering how to evaluate <i>Out of the Ashes</i> and its claims to history</p> <p><input type="checkbox"/> Schedule and make Individual Conference 4</p>
Thu, 9 Nov	<ul style="list-style-type: none"> • Finish viewing <i>Out of the Ashes</i> • Compare the claims to history made by the filmmakers, any "aura" of historical veracity created after the film was released, and the memoir to evaluate the film.
Work on Dr. Goody Memo too	
Between classes do the following	<p><input type="checkbox"/> Be working on your Dr. Goody Memo & Learning Package</p> <p><input type="checkbox"/> Schedule and make Individual Conference 4</p>
Tue, 14 Nov	Appropriate use of sources

Between classes do the following	<input type="checkbox"/> Be working on your Dr. Goody Memo & Learning Package <input type="checkbox"/> Schedule and make Individual Conference 4
Thu, 16 Nov	Research challenges
Between classes do the following	<input type="checkbox"/> Be working on your Dr. Goody Memo & Learning Package <input type="checkbox"/> Schedule and make Individual Conference 4
21 & 23 Nov	Reading Day and Thanksgiving Break – no class meeting
Tue, 28 Nov	Begin viewing <i>The Grey Zone</i>
Between classes do the following	<input type="checkbox"/> Submit hard copy of Dr. Goody Memo and Learning Package in class Thursday, 30 Nov PLUS upload to BOLT Coursework --> by 11:00 AM
Thu, 30 Nov	Finish viewing <i>The Grey Zone</i>
Between classes do the following	<input type="checkbox"/> Be preparing for the final exam.
Tue, 5 Dec	Lecture and Discussion: Is there room for laughter in the Holocaust? <ul style="list-style-type: none"> • Should the Holocaust be the subject of humor? • Are some types of humor “appropriate”? • “Who has the right to tell Holocaust jokes?” • Does humor subvert or deepen our understanding?
Between classes do the following	<input type="checkbox"/> Be preparing for the final exam.
Thu, 7 Dec	Review for the final exam.
Between classes do the following	<input type="checkbox"/> Be preparing for the final exam.
Final Exam	3:30-5:30, Monday, 11 December Please note: Date and time tentative based on registrar schedule accessed 23 August 2017.
<p>In class Final Exam Cumulative</p> <p>Section I: There may be an “objective” portion to test your recall of content in lectures, film terms, and readings. (if so, 0-10 points)</p> <p>Section II: Paragraph length reflection on how your “rules of engagement” with historical films evolved, developed, became more refined.</p> <p>Essay (20 points)</p> <p>You are in the Holocaust Museum and looking knowingly at Holocaust films, discussing them with a friend. A stranger approaches you and solicits your advice: “Could you recommend which Holocaust films s/he might want to purchase, rent, or don’t bother with?” You offer the following advice given the films that you have watched (minimally you must discuss all of the films that we watched in class and any required outside class) and given what you know about how Hollywood portrays the Holocaust.</p> <p>Films that you will be required to discuss:</p> <p><input type="checkbox"/> <i>Conspiracy</i>; <input type="checkbox"/> <i>The Pianist</i>; <input type="checkbox"/> <i>Defiance</i>; <input type="checkbox"/> <i>Out of the Ashes</i>; <input type="checkbox"/> <i>The Grey Zone</i></p> <p>and the film that was the basis of your project:</p> <p><input type="checkbox"/> <i>Anne Frank the Whole Story</i> (2001)</p> <p><input type="checkbox"/> <i>Courageous Heart of Irena Sendler</i></p> <p><input type="checkbox"/> <i>Schindler’s List</i></p> <p><input type="checkbox"/> <i>Miracle at Midnight</i></p>	